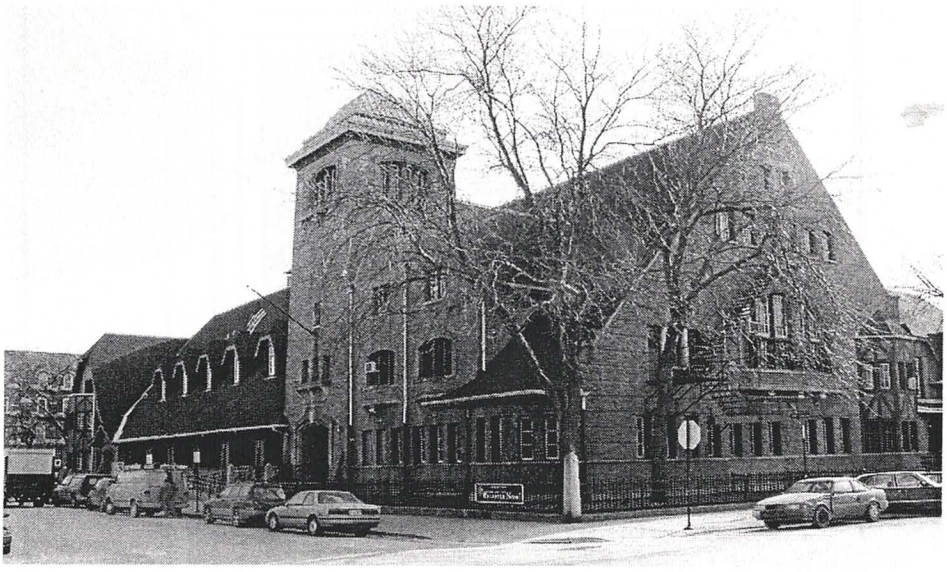
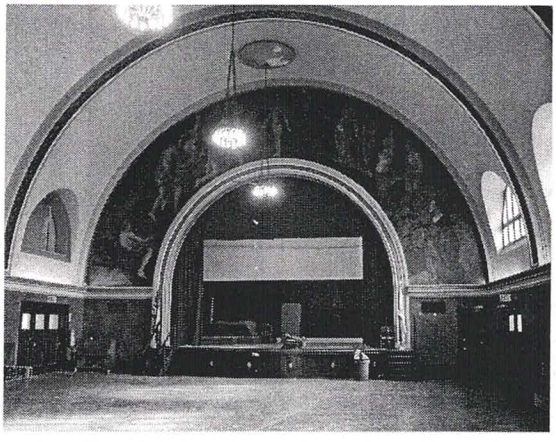
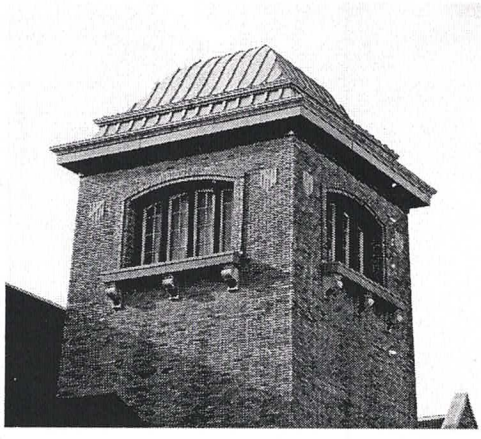
LANDMARK DESIGNATION REPORT







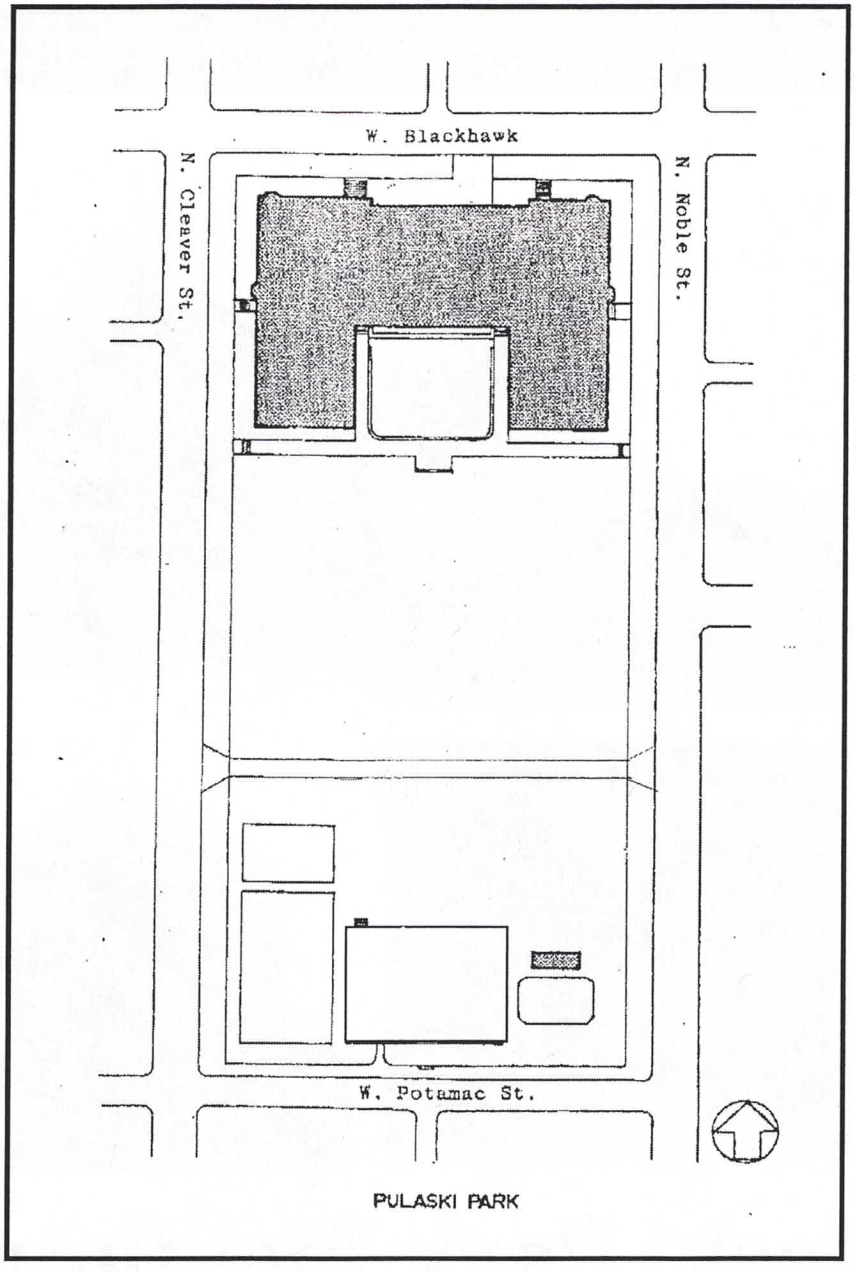
Pulaski Park Fieldhouse

1419 West Blackhawk Street

Preliminary Landmark recommendation approved by the Commission on Chicago Landmarks, February 6, 2003

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Alicia Mazur Berg, Commissioner



Cover: The Pulaski Park Fieldhouse and its distinctive tower and first-floor auditorium. Above: The Pulaski Park Fieldhouse is located in the West Town community area on Chicago's Northwest Side.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

Pulaski Park Fieldhouse

1419 W. Blackhawk St.

Built: 1912-14
Architect: William Carbys Zimmerman

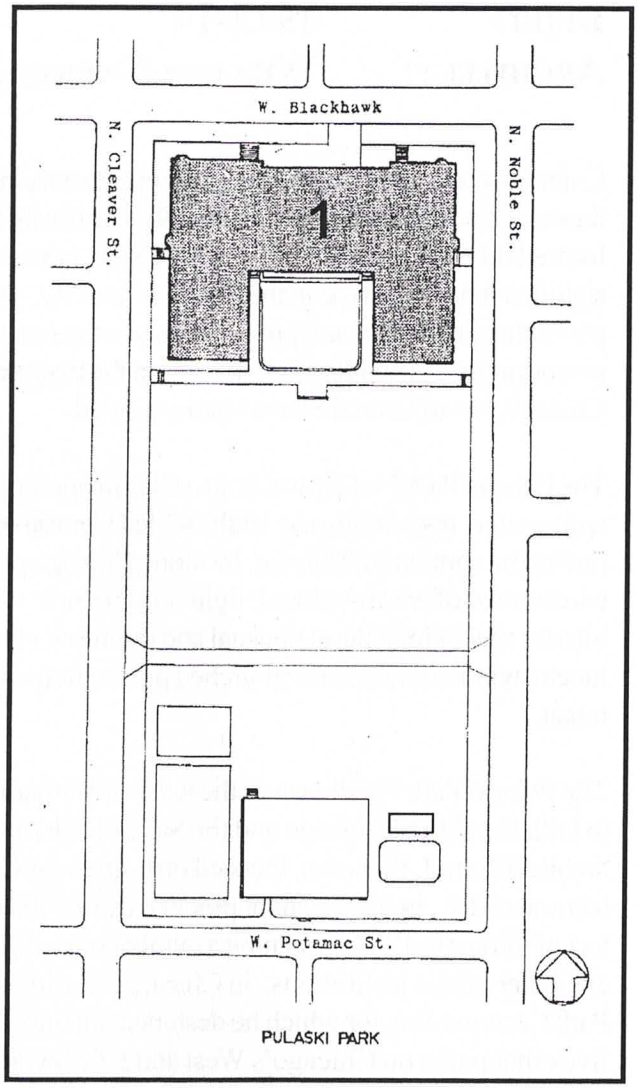
Chicago's parks constitute one of the city's most important historic resources with their abundance of historically and architecturally significant landscapes and buildings. Pulaski Park, located on Chicago's Near Northwest Side, contains one of the city's finest fieldhouses, a significant building type in the history of the city. The neighborhood fieldhouse exemplifies a period in park design and programming—the creation of neighborhood parks and playgrounds in working-class neighborhoods early in the twentieth century—that is significant not only to Chicago, but to United States history as well.

The Pulaski Park Fieldhouse is also significant for its unusual architectural style. Its picturesque appearance, resembling a grandly-scaled Central or Eastern European meeting hall or inn, is rare in the context of Chicago, let alone Chicago park architecture. The building is handsomely constructed of warm-colored, light brown brick with dark brown wood trim. Its significant interior spaces include an unusual and impressively-scaled, barrel-vaulted auditorium with lunette windows and a round-arched proscenium ornamented with an allegorical Classical mural.

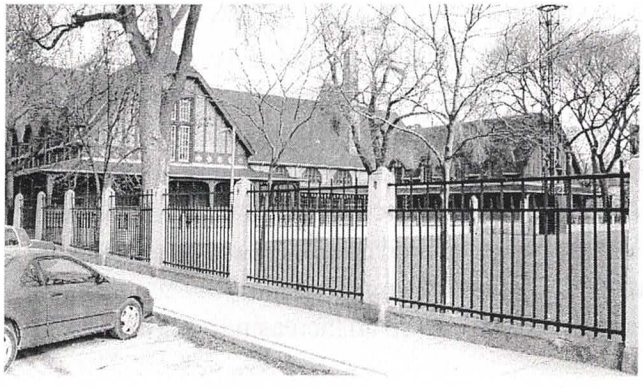
The Pulaski Park Fieldhouse is the work of William Carbys Zimmerman, a significant architect to both the City of Chicago and the State of Illinois. Zimmerman's early career, partnered with architect John J. Flanders, focused on houses for Chicago's elite designed in a variety of architectural styles. In independent practice from 1898 on, Zimmerman was appointed State Architect of Illinois in 1905, designing a number of significant buildings for state universities, hospitals, and other public institutions. In Chicago, starting in 1907, he was the architect for the West Park Commission, for which he designed not only the fieldhouse at Pulaski Park, but buildings in five other parks on Chicago's West and Northwest Sides.

The Development of Neighborhood Parks in Chicago

From its founding in 1833 as a small trading village on the edge of the American frontier to the 1880s when it became second only to New York among American cities, Chicago amazed both its citizens and outside observers with its dynamic growth and commercial vitality—largely due to private development and unabashed free-market capitalism. At the same time, however, Chicagoans recognized the importance of physical improvements such as public parkland. As early as 1839, a portion of the Lake Michigan shoreline east of Michigan Avenue was dedicated to open space, labeled as "public ground, forever to remain vacant of building" on a subdivision map, and called for many years "Lake Park." At the same time, the land bounded by Michigan, Washington Street, Randolph Street, and Garland Court was set aside as Dearborn Park. (Lake Park is now part of Grant Park, while the Chicago Cultural Center is located on the site of Dearborn Park.)



Pulaski Park occupies a square block bounded by W. Blackhawk, N. Noble, W. Potomac, and N. Cleaver Streets on Chicago's Near Northwest Side, just west of the Kennedy Expressway. The Pulaski Park Fieldhouse (# 1) is located on the northern edge of the park, facing Blackhawk.



Built between 1912 and 1914, the Pulaski Park Fieldhouse is a picturesque combination of brickwork, gables, dormers, and a tower. A cast-concrete and wrought-iron fence around the park was built at the same time as the Fieldhouse.

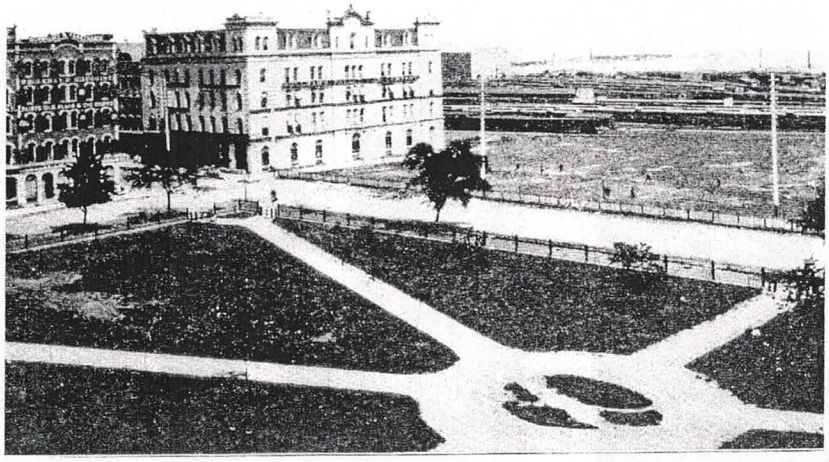
In an effort to encourage sales and to provide a physical amenity for newly platted residential neighborhoods, Chicago real estate developers set aside small tracts of land for parks in several neighborhoods intended for upper-income houses. The first of these parks, Washington Square, was donated to the City in 1842 by the American Land Company, which was subdividing the surrounding Near North Side area. Other parks acquired in the next 30 years by the City through gifts of land from developers included Union Park and Vernon Park on Chicago's West Side and Ellis Park on the city's South Side. These parks were relatively modest in size and intended for strolling and passive recreation by nearby residents. In overall form and use they resembled small residential parks or "squares" found both in European cities as well in older American cities such as Boston, Philadelphia, and New York.

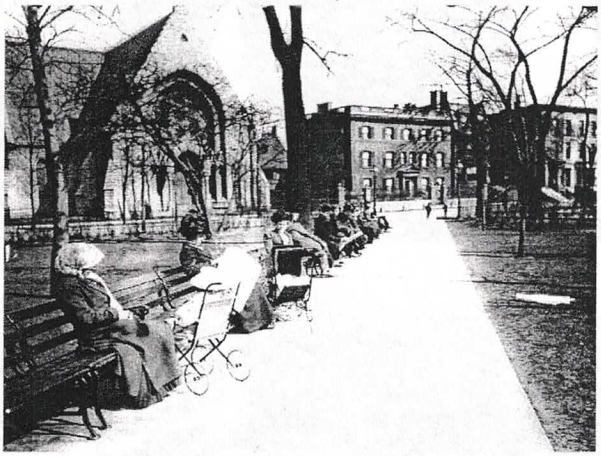
The value of parks as enhancements to real estate development and civic life continued to be recognized in the years after the Civil War. In 1869 the Illinois state legislature established three new governmental agencies to oversee the development and maintenance of new parks in Chicago and neighboring suburban townships. The creation of the South Park, West Park, and Lincoln Park Commissions brought about the enhancement of the already created Lincoln Park on the city's north lakefront and the creation of five additional large parks, connected by landscaped boulevards, on the city's West and South sides.

These parks—Lincoln, Humboldt, Garfield, Douglas, Washington, and Jackson Parks—were designed as large-scale "pastoral" landscapes of picturesque meadows, encircling woodlands, curvilinear ponds and meandering bridal paths. They were meant to both encourage nearby real estate development and to provide recreational opportunities for people living throughout the Chicago area. Their designs were influenced by the naturalistic English landscape tradition of the 18th century and the mid-19th-century development of large, park-like cemeteries such as Boston's Mount Auburn Cemetery and Chicago's Graceland Cemetery. The two South Park Commission's parks, Washington and Jackson, were the creation of Frederick Law Olmstead, America's leading 19th-century landscape architect. Olmstead's earlier designs for New York's Central Park (begun in 1857) and Prospect Park (begun in 1865) were widely admired and were prototypes for Chicago's large-scale parks.

Situated near handsome middle- and upper-income neighborhoods, Chicago's great 19th-century parks were destinations for Chicago's citizens. Relatively passive recreations such as strolling, horseback riding, and carriage rides were popular ways of experiencing the parks. Pastoral parks such as these were seen as beneficial to Chicagoans because they served as the "lungs" of the city, providing places of natural beauty and relaxation that contrasted sharply with the city's rapidly expanding urban streetscapes. As noted by architectural historian Daniel Bluestone, Victorian-era Americans believed that parks offered psychological benefits to city dwellers through their separation from "artificial" scenes of commerce and contact with nature. Parks were also seen as cultivators of culture and democracy in an increasingly capitalistic and class-oriented society.

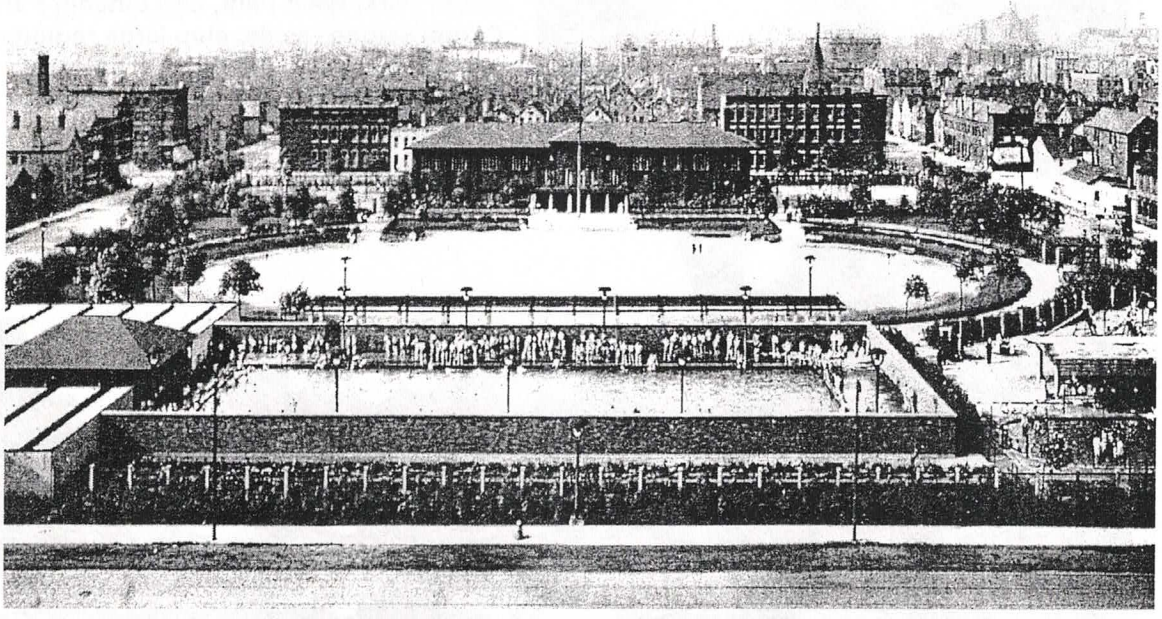
Unfortunately, Chicago's great pastoral parks were located at some distance from most of the city's working-class neighborhoods. By the early 1900s, social reformers were advocating a new kind of park, attuned to what were perceived as the specific needs of members of





Chicago's earliest parks, including Dearborn Park (above) and Washington Square (left), were established in the mid-nineteenth century as small "squares" with formal layouts meant for strolling.

In 1869, the Illinois State Legislature authorized three park authorities - the South Park, West Park, and Lincoln Park Commissions - to develop large regional parks designed in the English pastoral tradition. Washington Park on Chicago's South Side (below) is typical of these expansive parks with their meadows, ponds, and groves of trees.



In the early 1900s, neighborhood parks such as the West Park Commission's Dvorak Park (above) were built in Chicago's working-class neighborhoods. Based on the Progressive social thinking of the period, neighborhood parks equipped with fieldhouses, swimming pools, and ballfields were meant to provide active recreation, cultural events, and social services for the City's largely immigrant poor. Landscape architect Jens Jensen (top right) and architect William Carbys Zimmerman (top left) designed the landscapes and buildings for almost a dozen neighborhood parks, including Pulsaki Park, during the 1900s and 10s.

Chicago's poor, largely immigrant working class, for whom the existing large parks were inaccessible. Progressives such as architect Dwight Perkins and sociologist Charles Zueblin saw the need for small parks within poor neighborhoods, easily available to working-class families. They also believed that the emphasis in these neighborhood parks should be on active recreation, such as swimming, gymnastics, and ball playing, and supervised play, rather than walking and passive recreation.

Playgrounds—consciously designed spaces for child's play—were an innovation of late-19th-century urban reformers. Settlement house pioneers such as Jane Addams, working and living amidst the poverty and squalor of Chicago's working-class neighborhoods, had observed children playing in streets and alleys amidst filthy, often dangerous conditions. Combined with the widespread use (and abuse) of children as laborers in Chicago factories and workshops, child welfare advocates believed that healthy, wholesome environments, including supervised play, were essential for the proper social and physical development of children. Without such environments, children stood little chance of becoming fruitful citizens.

In 1899, the Special Park Commission was established by the City of Chicago to assess the city's parks and to make and implement recommendations for improvements in existing parks and the creation of new parks. Although subsequent funding prevented the Special Park Commission from actively acquiring land and developing parks itself, the Commission's recommendations, published in 1904, called for the creation of numerous neighborhood parks throughout the city. One of the report's co-authors, landscape architect Jens Jensen, would later be the consulting landscape architect to the West Park Commission when Pulaski Park was built.

The first neighborhood parks,beginning the construction of McKinley Park in 1900, were built on Chicago's South and Southwest Sides by the South Park Commission and were hailed for their innovative social programs and designs, including the building of "fieldhouses," which combined a variety of meeting and activity rooms, including gymnasiums, auditoriums, classrooms, and crafts studios. Loosely based on settlement house buildings, park fieldhouses were intended to become the physical focus of recreational activity in neighborhood parks, housing activities as varied as drama, English classes, and weight-lifting, and to become defacto community centers in working-class Chicago neighborhoods.

The West Park Commission, although interested in creating its own neighborhood parks, was delayed in its efforts for several years. Saddled with a poorer tax base and corrupt patronage practices, the West Park Commission had relatively little available money in the early 1900s for the development of parks. In addition, the neighborhoods with the greatest need for such parks, including the Near Northwest Side neighborhood where Pulaski Park would be located, were densely populated, with little available open land. Acquiring land for new parks involved the condemnation of substantial numbers of buildings and the movement of many residents, a time-consuming and expensive process.

In 1905, Illinois Governor Charles S. Deneen brought political reform to the West Park Commission as a first step towards new park development, replacing the Commission board and

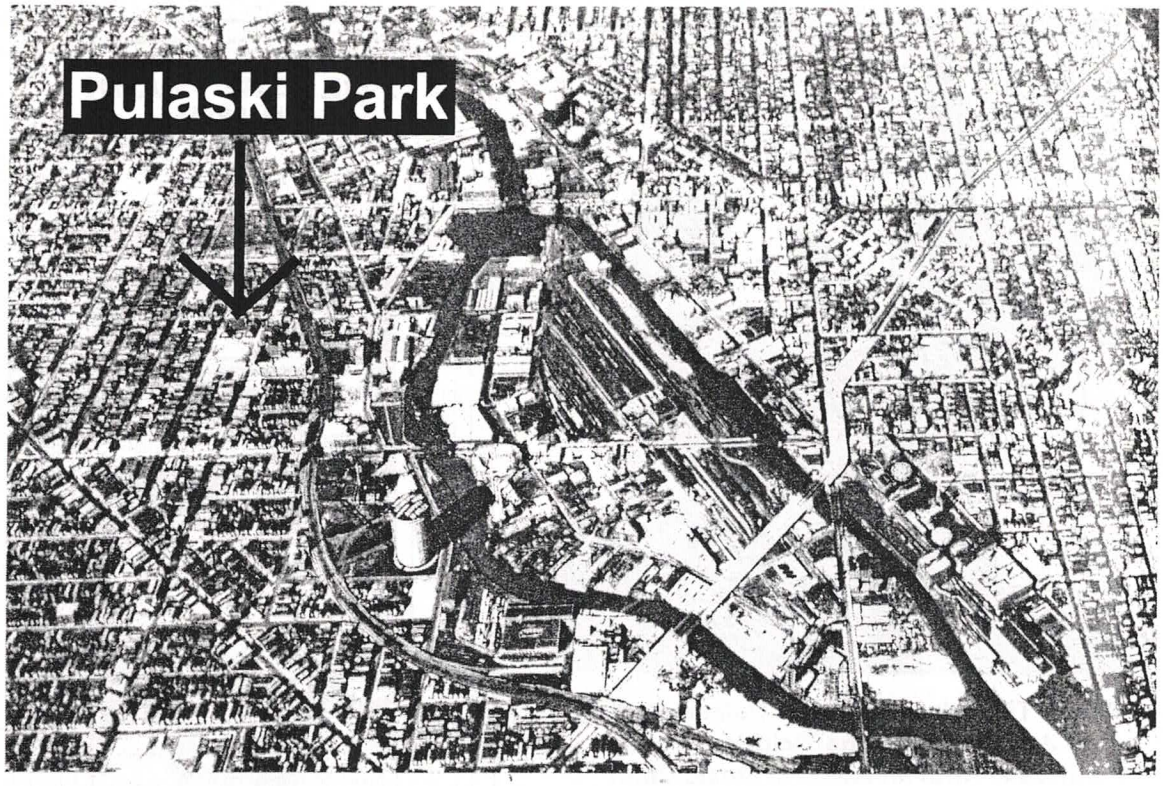
installing Jens Jensen, previously superintendent of Humboldt Park, as general superintendent. The Commission soon proposed the creation of new neighborhood parks which would provide "relief from the noise and bustle of city life," and began acquiring land. An Act of the Illinois State Legislature from 1909 called for the sale of bonds to pay for several parks, and on September 12, 1911, "Park No. 5," as Pulaski Park was originally called, was authorized by the West Park Commission.

The Design and Construction of Pulaski Park

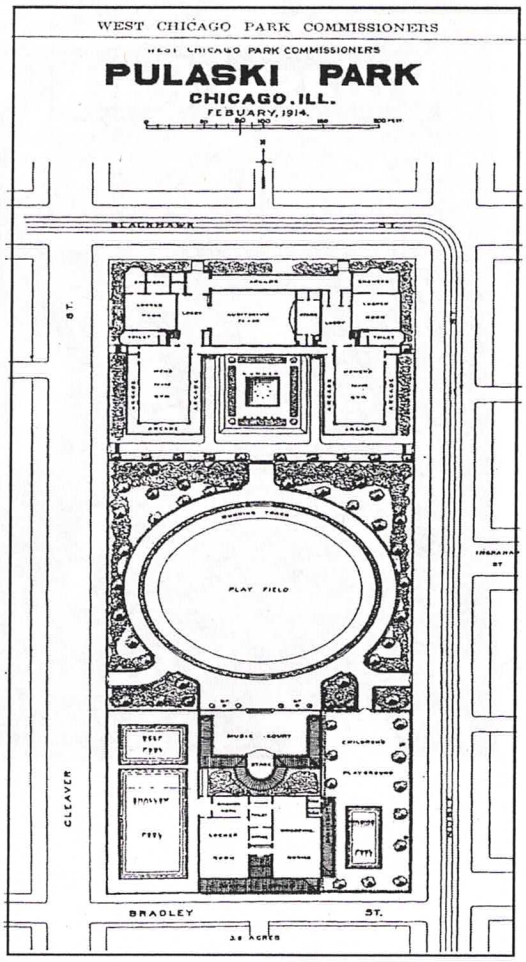
Named for General Casimir Pulaski, a Polish-born Revolutionary War hero, Pulaski Park was to be located in the densely populated Near Northwest Side neighborhood dominated by St. Stanislaus Kostka Roman Catholic Church. Located on N. Noble Street, St. Stanislaus Kostka was the city's oldest and one of its most important Polish-language Roman Catholic churches through the late 19th and early 20th centuries. Its neighborhood, commonly known to neighborhood residents as *"Stanislawowo"* in honor of the church, was bounded roughly by the North Branch of the Chicago River to the east, Ashland Avenue to the west, Division Street to the south, and North Avenue to the north. It was considered part of "Polish Downtown," a somewhat larger portion of the Near Northwest Side that was arguably the most important Polish-American neighborhood in Chicago before World War I. Drawn by work in nearby industries along the North Branch and the railroad yards paralleling Kinzie Street to the south, many Polish immigrants moved to the neighborhood beginning in the 1870s. By 1910, more than 100,000 Polish-Americans lived in the neighborhood where Pulaski Park would be created.

The site of the new park, bounded by W. Blackhawk St., N. Noble St., W. Potomac Ave., and N. Cleaver St., was located a block north and two blocks west of the busy Milwaukee-Division-Ashland intersection and contained 90 buildings housing 1,200 people. Some buildings were demolished while others were moved to sites elsewhere in the neighborhood. A lawsuit brought by two owners opposing condemnation of properties was unsuccessful, and construction on the Fieldhouse began in December 1912.

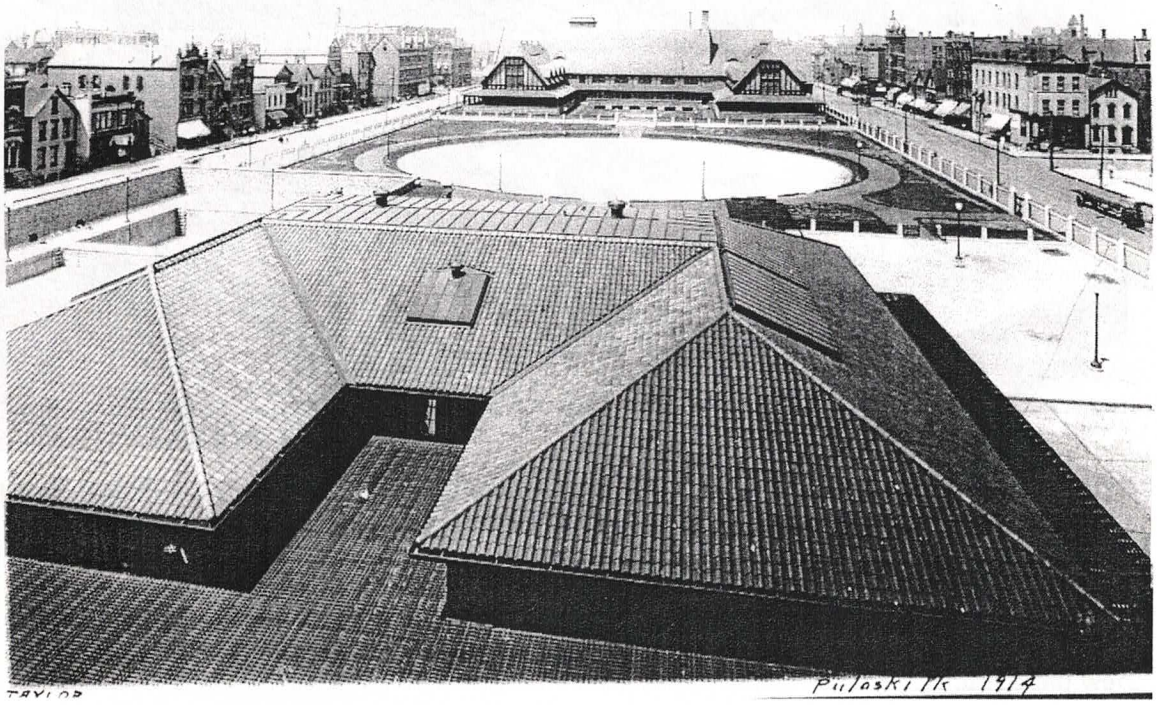
Working together, Jensen (by now the consulting landscape architect for the West Park Commission) and architect William Carbys Zimmerman planned Pulaski Park as a small, tightly organized park with a fieldhouse, poolhouse, and a variety of activity areas, including an outdoor swimming pool, playground, music court, and ballfield. The park is 3.8 acres and is located just west of St. Stanislaus Kostka Church. As originally designed, the fieldhouse hugs the park's northern edge along Blackhawk, while the poolhouse is located on the park's southern edge, flanked by the swimming pool and playground. The playground contains a spray pool and a cast-concrete-and-wood open-air shelter detailed in the Arts and Crafts style. A music court, with a bandstand and flanking pergolas, originally was located just north of the poolhouse (all removed in 1921 to allow for expansion of the playground). In the park's center originally was an oval, slightly sunken ballfield encircled with a running track (later replaced by a simple rectangular grass-covered area). The park is enclosed with a wrought-iron fence supported by cast-concrete pillars ornamented with simple indented geometric ornament.

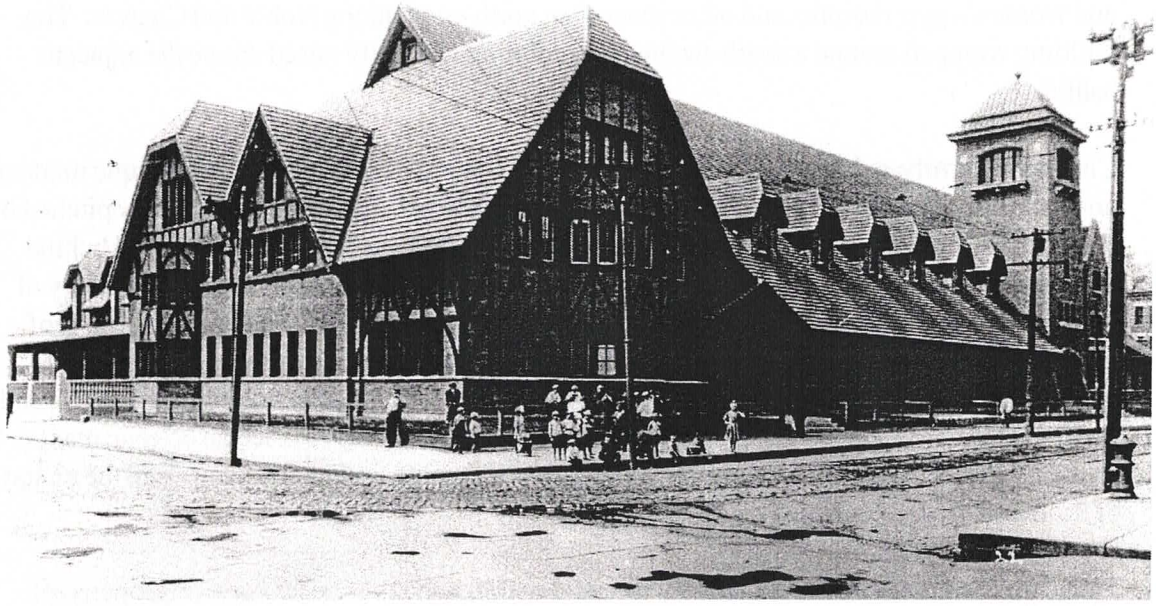


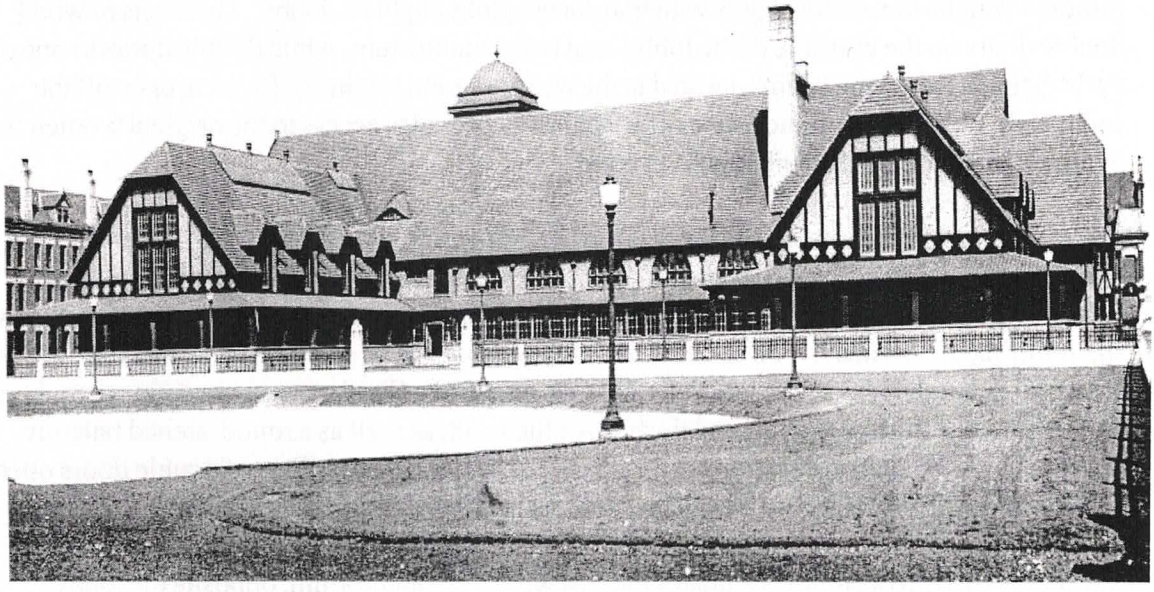
The neighborhood surrounding Pulaski Park was built on Chicago's Near Northwest Side just west of the North Branch of the Chicago River, which was historically lined with factories where neighborhood residents found employment. Top: An aerial view of the area in 1936. Above: Land being cleared for the construction of Pulaski Park. The twin towers of St. Stanislaus Kostka Roman Catholic Church, an early and important Polish-national church in Chicago and a leading neighborhood institution, can be seen on the opposite side of the new park site.



Right: The original plan for Pulaski Park by Jens Jensen placed the Fieldhouse and Poolhouse (with an adjacent Music Court, swimming pool, and playground) at opposite ends of the park, flanking a central oval playing field. Below: A view of the park from the south soon after construction; the Poolhouse is in the foreground. Above: St. Stanislaus Kostka Church overlooks today's simplified, rectangular playing field.







The Pulaski Park Fieldhouse is unusual in the context of Chicago architecture for its picturesque evocation of a Central or Eastern European meeting hall or country inn. Top: The main facade (circa 1914), facing W. Blackhawk St., is dominated by the building's sweeping gable roofs and an off-center tower with a copper bellcast roof. Above: The south facade (circa 1914), facing the playing field, shelters a courtyard between two half-timbered wings encircled by verandas and housing twin gymnasiums.

Opened in 1914, the Fieldhouse was the largest fieldhouse erected by the West Park Commission up to that time and was one of the system's most elaborate buildings. Three stories in height, it had a U-shaped plan with the main body of the building housing lobbies, an auditorium, and miscellaneous rooms running east-west along Blackhawk. Two wings housing men's and women's gymnasiums and other spaces ran north-south along Noble and Cleaver. The building wrapped around a south-facing open courtyard, slightly raised above the adjacent ballfield.

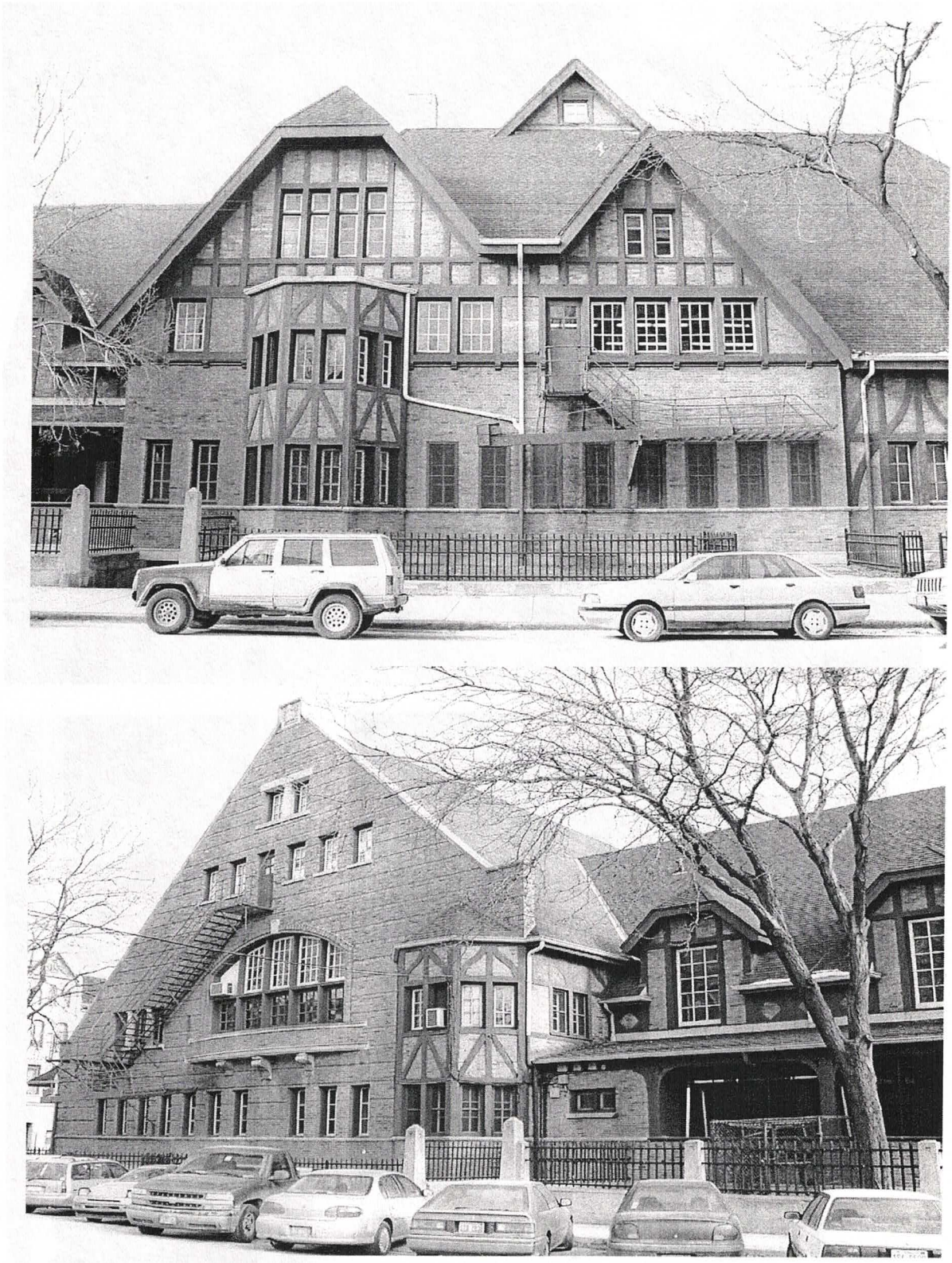
Clad with warmly-colored light brown brick, the Fieldhouse was built in a picturesque manner unusual in the design of 20th-century Chicago park buildings. Designed with steeply pitched hip roofs, an off-center tower with a modified bellcast roof, open-air verandas sheltered behind brick and wood arcades, upper walls detailed with brick and half-timbering, and a variety of gables, dormers, balconettes, and window openings, the Fieldhouse in its overall form, roof profile and detailing resembles the popular image of a large Central or Eastern European meeting hall, country inn or hunting lodge. Although no written documentation has been found verifying his intent, Zimmerman may have designed the Fieldhouse in such an eclectic manner to create a familiar architectural image for the Polish immigrant families that comprised the majority of its intended users.

The main Fieldhouse entrance, slightly recessed within a shallow-arched opening, opens off Blackhawk and is situated under the off-center tower. A brick-lined outer vestibule leads to an inner lobby with simple varnished wood moldings and scored plaster wainscoting imitating tile. Simple wrought-iron ceiling lights with translucent globes light the lobby. Three sets of wood double doors on the east side of the lobby lead to the auditorium, while double doors to one of the building's two gymnasiums, located in the west wing and originally for men, open off the south wall. (A second entrance, also off Blackhawk, provides access to the original women 's gymnasium, housed in the building's east wing.)

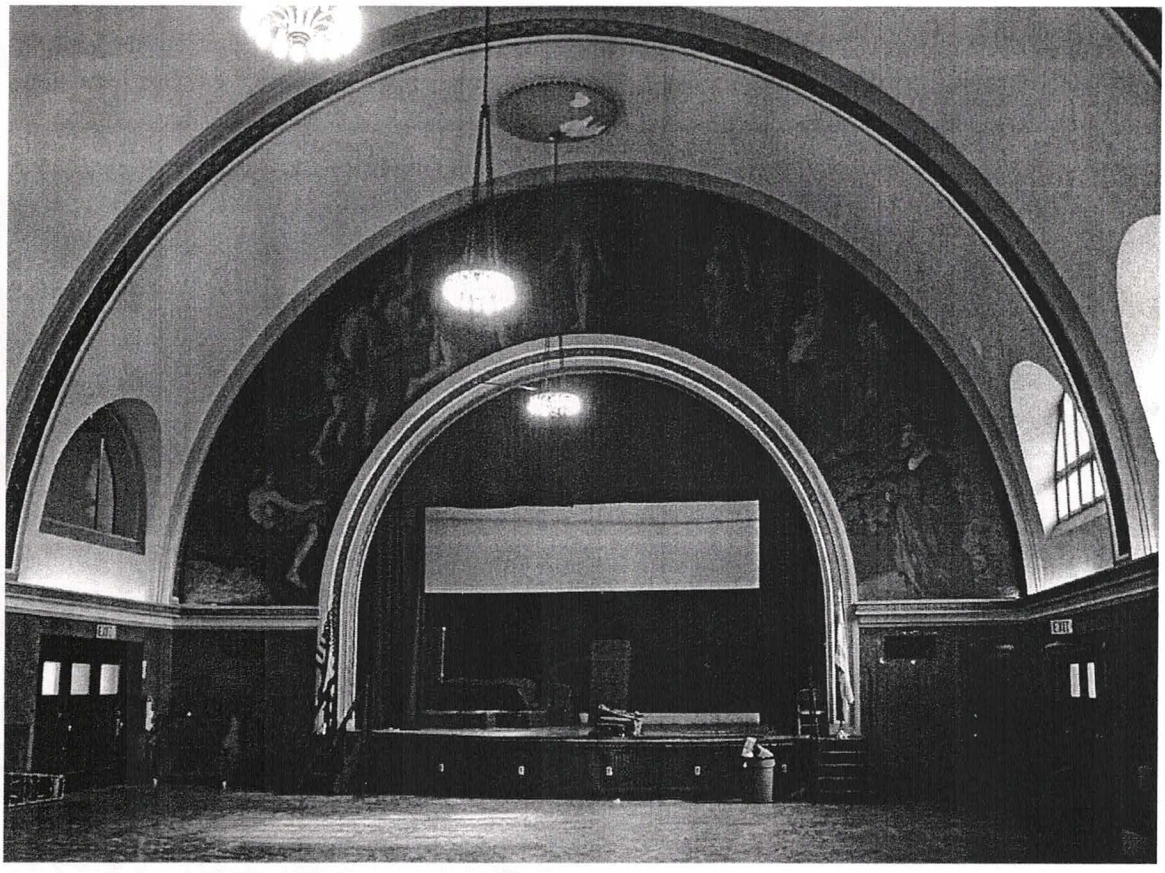
The most dramatic interior space, the auditorium, occupies the central portion of the Fieldhouse. A rectangular flat-floored room with a barrel-vaulted ceiling, the auditorium is lighted with wrought-iron chandeliers. Natural light enters through south-facing lunette windows and north-facing dormers. The barrel vault is defined by raised ribs with flat "strapwork" ornament that resembles simplified Sullivanesque ornament. Similar ornament defines a molding course between the lower walls and the base of the vault, as well as a round-arched balcony that swells gently outward on the west wall above the lobby doors. Sets of double doors open onto sheltered verandas facing Blackhawk Street and the building's courtyard.

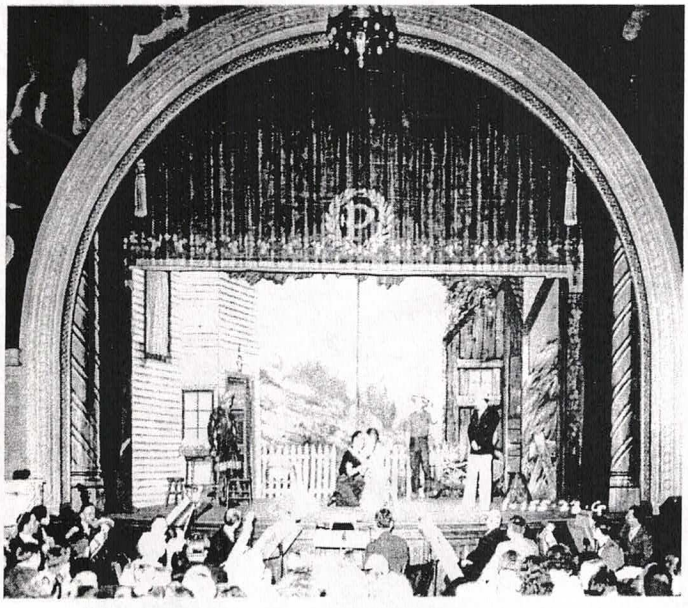
A round-arched proscenium dominates the east wall of the auditorium, opposite the lobby doors, and is embellished with an encircling mural with allegorical Classical-style figures. The unnamed mural was designed by artist James J. Gilbert and painted in 1920 with the assistance of students from The School of The Art Institute.

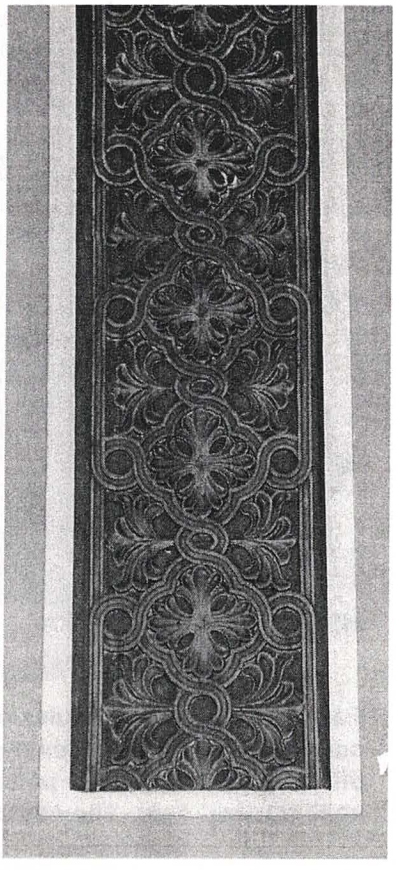
The Pulaski Park Fieldhouse was the largest fieldhouse in the West Park system at the time of its opening in 1914. It offered both indoor and outdoor recreation, including swimming, gymnastics, various kinds of ball games, and a children's playground. The sunken playing field



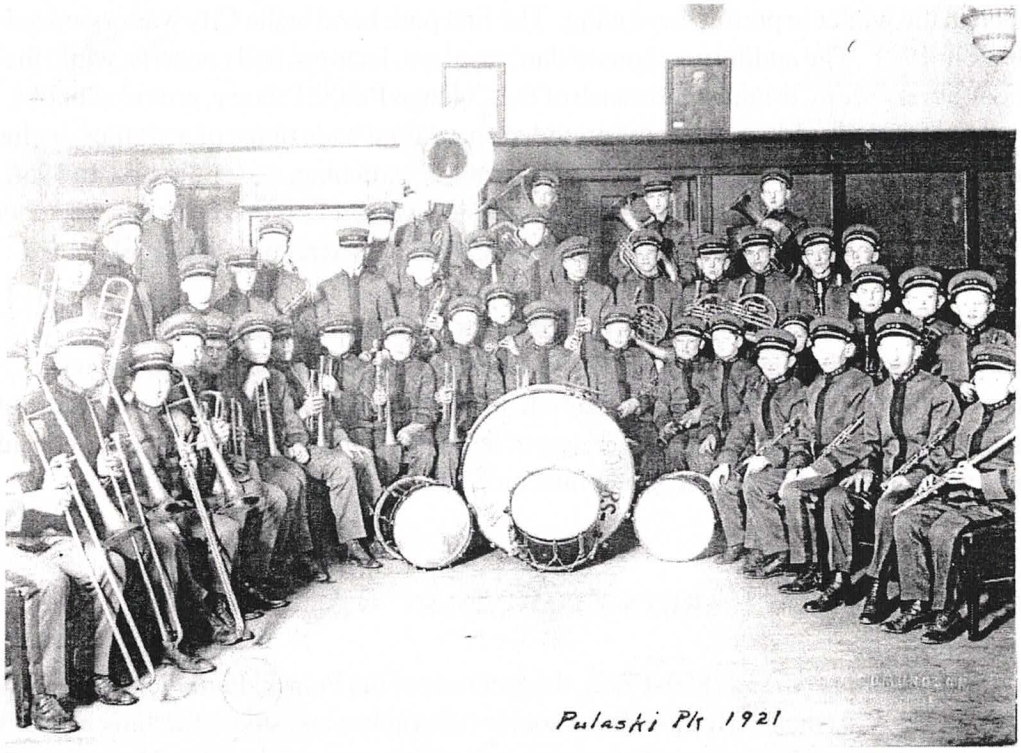
Each elevation of the Pulsaki Park Fieldhouse uses a common "vocabulary" of warm-colored brown brick, brown-painted wood, and gray limestone, but combines them in different yet compatible patterns, contributing to the building's picturesque, eclectic appearance. Top: The east (Noble St.) facade. Above: The west (Cleaver St.) elevation.







Top: The Pulaski Park Fieldhouse auditorium is grandly scaled with a barrel-vaulted ceiling and a round proscenium arch. Above: Cultural programs such as concerts, dances and plays (including one seen in an undated photograph) have been held in the auditorium since its constuction. Right: Interweaving "strapwork" ornament decorates the auditorium's walls and ceiling.



The Pulaski Park Fieldhouse historically has housed a variety of activities for neighborhod residents. Top: The Pulaski Park band, seen in a 1921 photograph, was the first organized in a Chicago park. Above: Children studying in the second-floor library, a branch of the Chicago Public Library.

was flooded in the winter to permit ice skating. The first park band in the City was organized at Pulaski Park in 1921. The auditorium housed dances, plays, lectures, and concerts, while the second-floor library room, originally a branch of the Chicago Public Library, provided books and quiet space for study. Meeting rooms provided space for a wide range of activities, including lessons in English, knitting, sewing, food conservation, gardening, and craftwork. In 1936, for example, the Fieldhouse hosted gymnastics, badminton, weight lifting, sewing classes, model airplane and metal crafts programs, a drama program, music classes, and pre-school groups.

The Pulaski Park Fieldhouse has been recognized for its architectural quality over time. The Fieldhouse has been individually listed on the National Register of Historic Places and was included in the *AIA Guide to Chicago*. In addition, the Fieldhouse was identified as significant in the Chicago Historic Resources Survey as one of less than 200 "red"-rated buildings considered to have great significance to Chicago architectural history.

Architect William Carbys Zimmerman

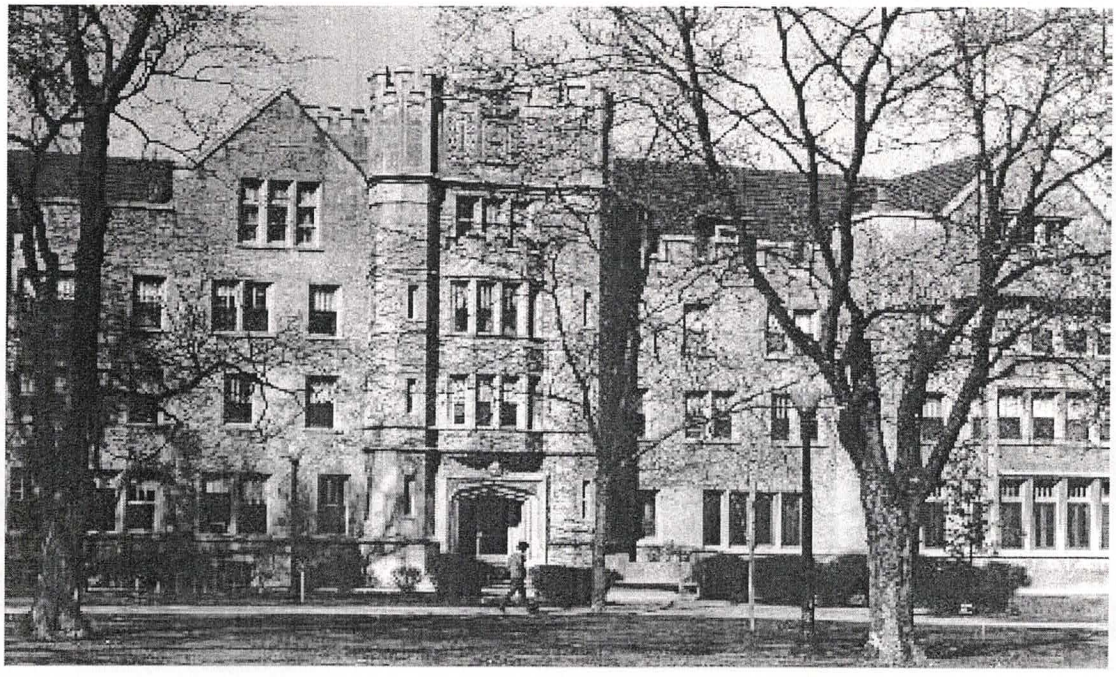
William Carbys Zimmerman (1859-1932), the architect of the Pulaski Park Fieldhouse, was born in Thiensville, Wisconsin. He attended school in Milwaukee and studied architecture at the Massachusetts Institute of Technology before coming to Chicago around 1880. He became the junior partner to Chicago architect John J. Flanders in 1886, and the pair developed a reputation for houses designed in a variety of historic architectural styles, including the Gustavus Swift House at 4848 S. Ellis Ave. (built 1898) in the Kenwood Chicago Landmark District.

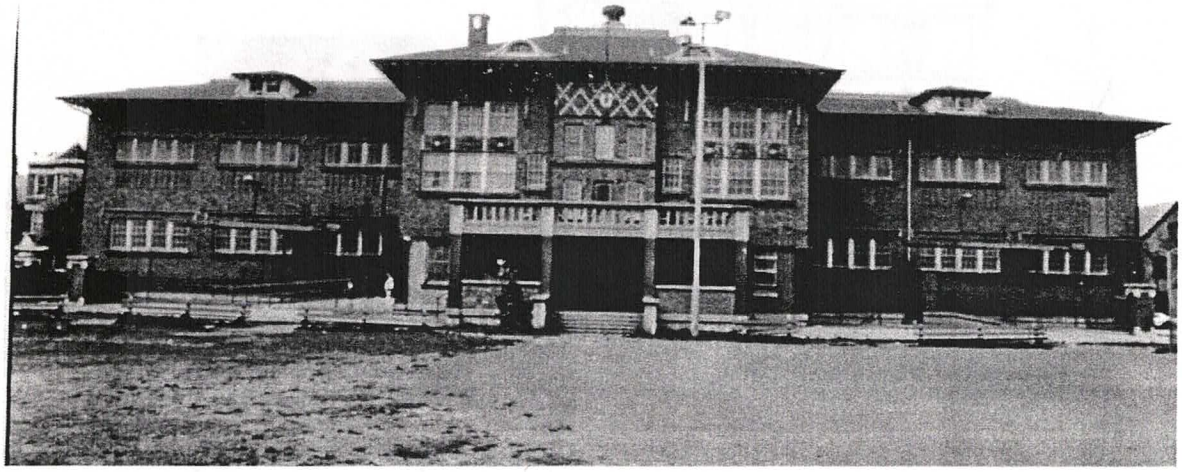
Zimmerman opened his own practice in 1898, taking offices in Steinway Hall at 64 E. Van Buren St., a piano showroom-office building famous among architectural historians as housing such progressive architects as Frank Lloyd Wright, Dwight Perkins, Pond and Pond, and Robert Spencer. Zimmerman continued to specialize in residential architecture, designing houses in the Kenwood District such as the C. A. Goodyear House at 4340 S. Greenwood Ave. (built 1902). He also designed several houses in Chicago's North Side Edgewater and Rogers Park neighborhoods, including the Albert Wheeler house at 956 W. Sheridan Rd. (built 1909, now owned by Loyola University), which the architect designed for the chief engineer of the Chicago Tunnel Company, which built the freight tunnels under Chicago's Loop.

In 1905, Zimmerman was appointed Illinois State Architect. During his eight-year tenure, he designed a number of prominent state-owned buildings for universities, hospitals and other agencies, including additions to the Natural History Building on the University of Illinois campus in Urbana, Pemberton Hall and Gymnasium at Eastern Illinois University in Charleston, and buildings for state hospitals in Kankakee and Peoria.

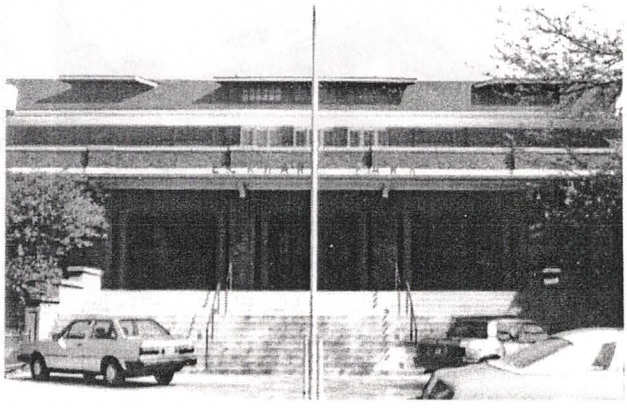
Thanks to connections made through his state position, Zimmerman became architect to the West Park Commission in 1907. With its picturesque European appearance, the Pulaski Park Fieldhouse is both an outstanding building replete with fine detailing and unusual in the context of the architect's other West Parks work. Jensen favored buildings that meshed with his Prairie-style landscapes, which featured informal settings of native American trees, shrubs, and flowers,

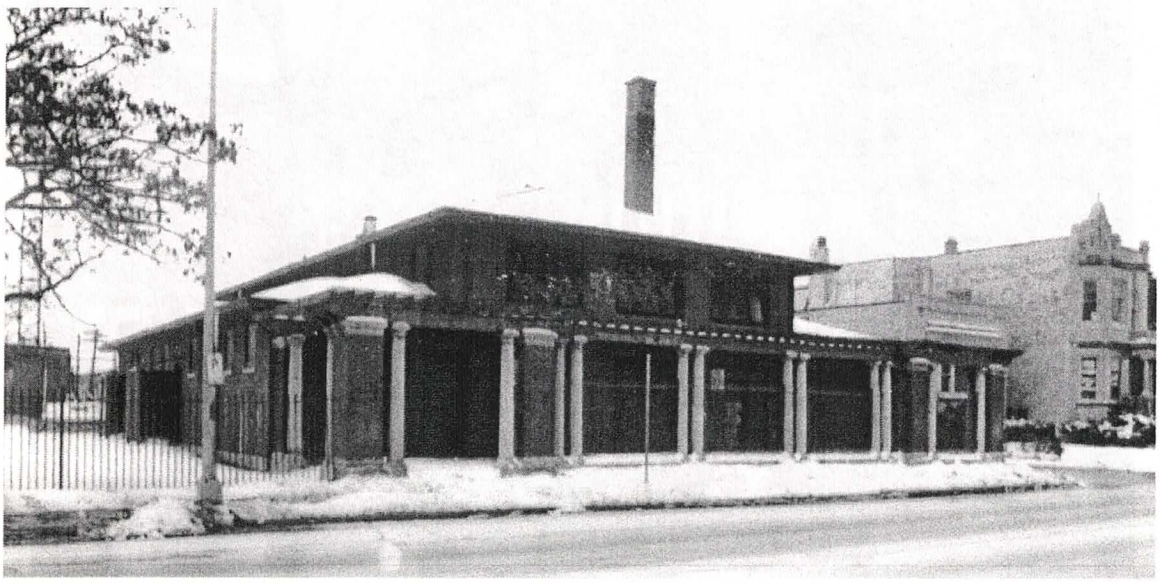
Above right: William Carbys Zimmerman, the architect of the Pulaski Park Fieldhouse, early on was known for high-style houses, some designed with partner John J. Flanders. Above left: The Gustavus Swift House at 4848 S. Ellis Ave. in the Kenwood Chicago Landmark District, was designed with Flanders in 1898 for the meat-packing baron. Left: The Albert Wheeler House at 956 W. Sheridan Rd., was built by Zimmerman in 1909 for the chief engineer of the Chicago Tunnel Company, which built the freight tunnels running beneath Loop streets. Below: Between 1905 and 1913, Zimmerman was Illinois State Architect, designing buildings for a number of state institutions, including Pemberton Hall at the Eastern Illinois University campus in Charleston.





Zimmerman's most important contributions to Chicago architecture were buildings commissioned by the West Park Commission. Between 1907 and 1914 he designed eight fieldhouses and other buildings for the rapidly expanding West Side park system. Top: The Holstein Park Fieldhouse (1912) on W. Shakespeare Ave. in the Bucktown neighborhood. Right: The Eckardt Park Fieldhouse (1907) on W. Chicago Ave. west of the Kennedy Expressway. Bottom: The Humboldt Park Natatorium (1914) on W. Augusta Blvd.





and he encouraged Zimmerman to design in the then avant-garde Prairie style, based on the progressive, non-historic architectural style practiced by several Chicago architects, most notably Frank Lloyd Wright. Most of Zimmerman's fieldhouses and other buildings for West Side parks were designed in the Prairie style, including those for Dvorak, Eckhardt, Holstein, and Humboldt Parks. These buildings combined the Arts-and-Crafts love of ornament that was derived from the colors and textures of materials (in this case, brickwork) with the horizontal proportions of the Prairie School. This emphasis on visual "truth" and simplicity, coupled with innovative uses as year-round centers of park activities, made Zimmerman's fieldhouses important examples of the role that architecture played in the hopes and plans of Chicago's reform-minded citizens of the early twentieth century.

Criteria for Designation

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Pulaski Park Fieldhouse be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois or the United States.

- The Pulaski Park Fieldhouse exemplifies the importance of Chicago's neighborhood parks, built in working-class neighborhoods for the city's large immigrant population, to the city's heritage.

- The Fieldhouse reflects changing cultural attitudes towards the role of parks in Chicago in the early twentieth century, from pastoral settings devoted to passive recreation to landscapes more intensively programmed with recreational and social uses accommodated by fieldhouses.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The Pulaski Park Fieldhouse is a significant example of a neighborhood fieldhouse, a building type significant in the history of park design and one for which Chicago designers were innovators.

- The Fieldhouse was designed in an picturesque architectural style, reminiscent of Central and Eastern European public halls or inns, that is rare and unusual in the context of Chicago architectural history.
- The Fieldhouse exhibits excellent design and craftsmanship in detailing, including a profusion of half-timbering, sheltered verandas, dramatic gables, balconettes, jerkinhead dormers, and a bellcast-roofed tower, and materials, including brick, wood, stone, and metal.
- The Fieldhouse has significant interior spaces including its first-floor auditorium, designed with a fine barrel-vaulted ceiling, round-arched proscenium decorated with a Classical-style mural, and low-relief geometric ornament.
- Pulaski Park also has a cast-concrete and wrought-iron fence, considered one of the best and most significant remaining historic fences in the Chicago Park Distirct.

Criterion 5: Important Architect

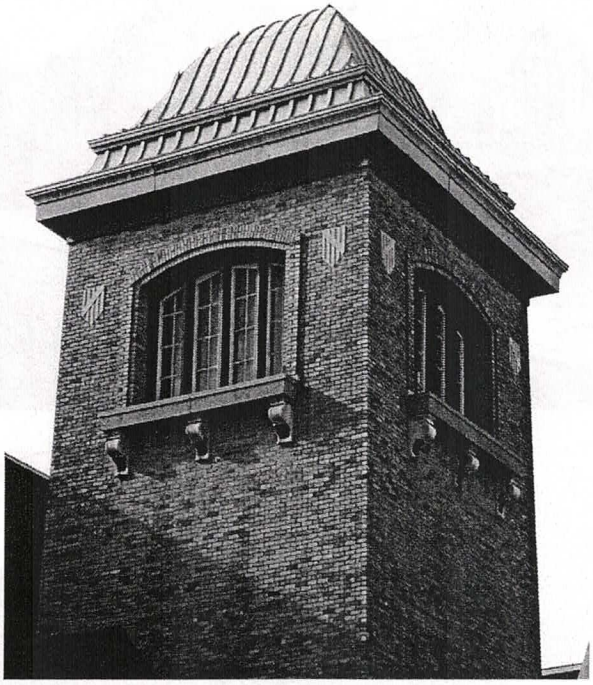
Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

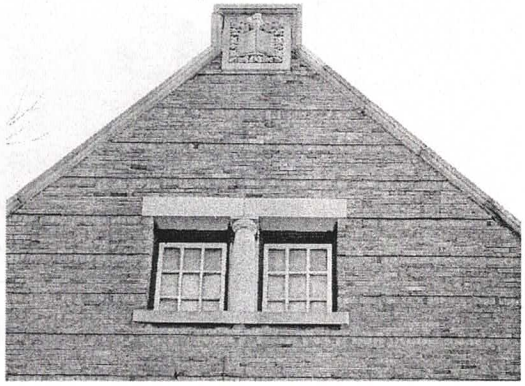
- The Pulaski Park Fieldhouse is the work of William Carbys Zimmerman, an architect significant in the history of the City of Chicago and the State of Illinois.
- Zimmerman, both working alone and in partnership with John J. Flanders, designed high-quality and distinguished houses in Chicago neighborhoods such as Kenwood and Edgewater.
- Zimmerman was the Illinois State Architect between 1905 and 1913, designing significant buildings for the state's universities and public hospitals.
- Zimmerman also was the West Parks Commission's architect, beginning in 1907, during a time of growth when the Commission, led by landscape architect Jens Jensen, was creating innovative neighborhood parks and renovating its large parks with Prairie-style landscapes and buildings, including eight extant buildings designed by Zimmerman.

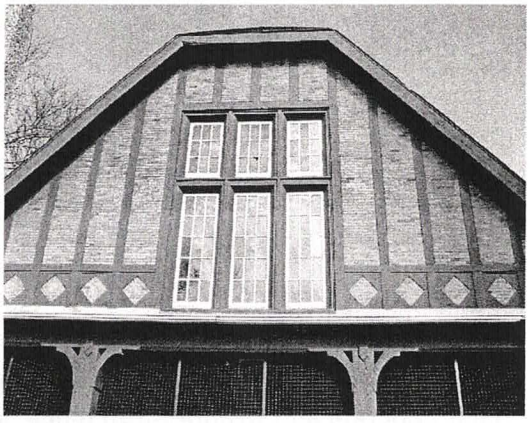
Integrity Criteria

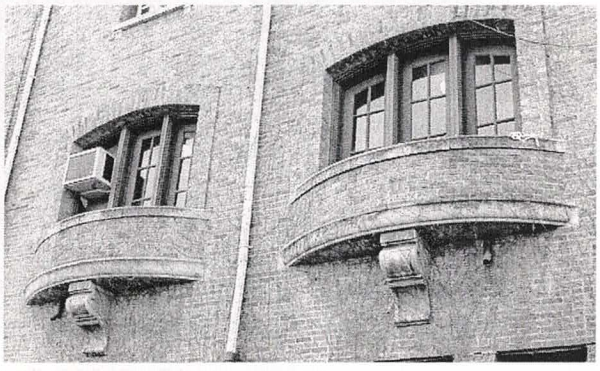
The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

The Pulaski Park Fieldhouse possesses excellent physical integrity, displaying through its siting, scale and overall design, its historic relationship to the surrounding West Town neighborhood. It

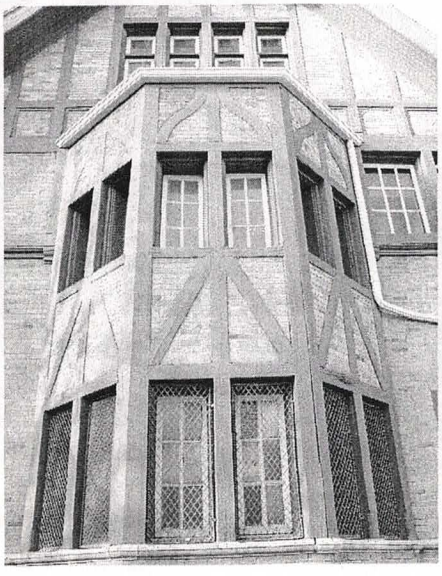


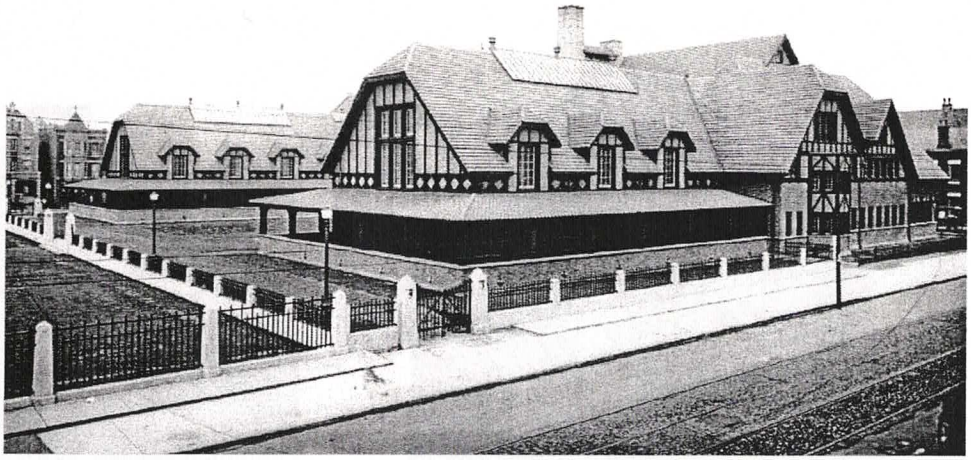




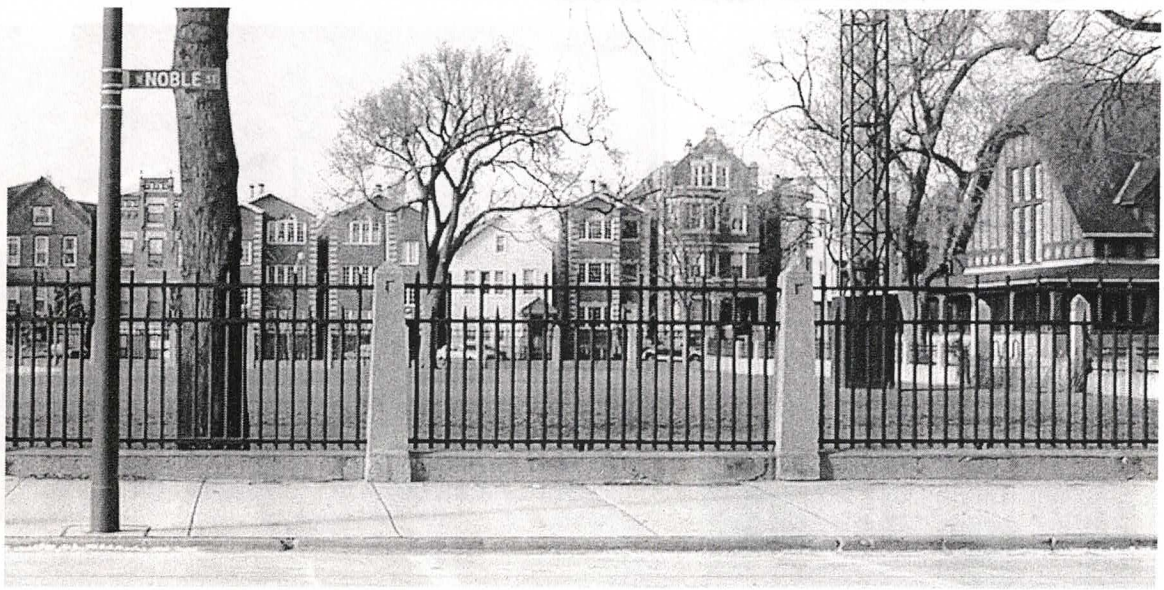


The Pulaski Park Fieldhouse is rich in picturesque detailing, including brick-and-wood half-timbering, small balconies, a variety of gables, and a copper-roofed tower.





Pulaski Park is enclosed with its original cast-concrete and wrought-iron fence, seen in a photograph taken soon after the Fieldhouse's construction (top) and in January 2003 (bottom). Right: A detail of the fence.



retains a strong sense of historic visual character through historic materials and detailing.

Changes to the Fieldhouse that have occurred over time include the installation of a handicap ramp at the building's main entrance and woven-wire screening on the verandas. In addition, the buiding's original tile roof was replaced in 1947 by asphalt shingles and skylights above the two gymnasiums have also been removed. Interior changes include linoleum flooring and a built-in desk in the first-floor lobby.

Significant Historical and Architectural Features

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its preliminary evaluation of the Pulaski Park Fieldhouse, the Commission staff recommends that the significant features be identified as:

- all exterior elevations, including rooflines, of the Fieldhouse;
- the first-floor auditorium of the Fieldhouse, including its original light fixtures and mural; and
- the first-floor outer vestibule and lobby leading to the auditorium; and
- Pulaski Park's original cast-concrete and wrought-iron fence.

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The Pulaski Park Fieldhouse retains excellent physical integrity, occupying its historic site and retaining its overall historic form and detailing. Top: A photograph of the Fieldhouse soon after its completion in 1914. Above: The Fieldhouse in January 2003.

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